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they are very carefully finished and quite deftly pointed up, and the kind of thing that cannot be done with great speed. Moreover, they are practically all quite obviously by the same hand, so that if not by Chippendale himself they must have been made by some one who was in his service over a period of years. While all this proves little, at least it has its bearing on the theory put forth some years ago that the designs in the Director must have been made by two different hands, one responsible for the practical pieces and the other for the impractical ones.

In any event the Museum has here a most interesting and valuable set of original designs for furniture, and moreover a set which as translated into engraving and so distributed through the world gave the name of the man in whose shop they were made to one of the most important styles of furniture design that the English-speaking world has produced. W. M. I., JR.

GREEK AND ROMAN ACCESSIONS

IT is a number of years since we have had an exhibition of classical accessions. The war, of course, has been responsible. Transport conditions have been such that it has not been safe to ship important objects, and any purchases made on the other side have had to accumulate there. With the return of normal conditions, however, these objects have gradually been sent to this country, and by now the majority of them have safely reached the Museum. A number of pieces came in time to be included as "special features" in the Fiftieth Anniversary Exhibition last summer; and since then several more sendings have arrived. To show the progress made by the Classical Department during the last years, a temporary exhibition of all these new purchases (including those shown during the Fiftieth Anniversary celebration) has been arranged in the Room of Recent Accessions. Later the accessions will be distributed in the Classical Wing.

As is well known, it is becoming increasingly difficult to acquire Greek and Roman objects of first-rate quality. It is gratify-

ing, therefore, to be able to show as new acquisitions so important a collection of classical marbles, bronzes, vases, and terracottas. And included in recent purchases are, moreover, several more objects of great value, which for various reasons have not yet reached us, so that the total of important accessions is even greater than this exhibition shows.

In this article an account is given of the newly acquired Greek sculptures and sum-

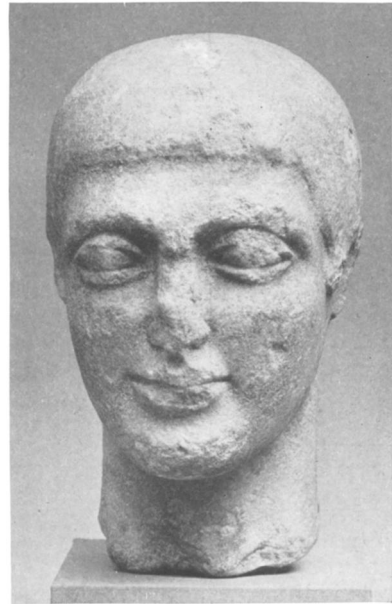


FIG. 1. ARCHAIC HEAD OF A YOUTH

mary descriptions of the rest of the material, more detailed statements of the latter being reserved for later BULLETINS.

The new Greek marbles consist of nine pieces, comprising all the important periods of Greek art; and as each is a distinguished work, they give us a good picture of the development of Greek sculpture. The earliest is an archaic head of a youth (fig. 1; height, $9\frac{3}{4}$ in. [24.8 cm.]), dating from the beginning of the fifth century—our first marble piece of this date. Though rather battered, its singular charm and beauty can still be appreciated. It combines the fresh exuberance of a young art with a subtlety derived from a delicate feeling for beauty.

The head belongs indeed to a very interesting period—the time of Attic revival after the fall of the tyrant Peisistratos, and with him of the Ionian school, in 510 B. C. The early Athenian art of the middle of the sixth century B. C. had been vigorous and sturdy, but lacking in refinement. Ionian influence which permeated Greek art during the second half of the sixth century taught sculptors to turn their attention to technical finish, surface treatment, and decorative effect; with a resultant gain in elegance and loss of strength. When the native Attic art revived in 510, it returned once more to a more virile style and to a closer observation of nature; but the Ionian lessons

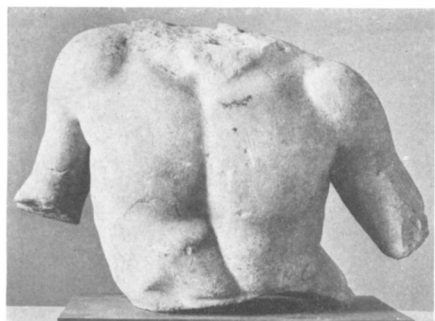


FIG. 2. TORSO OF A SEATED MAN

were never lost, and the combination of the two qualities marks the beginning of the great period of Athenian sculpture. In our new head there are a delicacy of finish and a trace of the elusive Ionian smile which bespeak an Eastern heritage; but there is also much firmer modeling of bony structure than, for instance, in the Ionian series of the Akropolis Maidens. Moreover, the shape of the head—rather flat on top with occipital protuberance—is distinctly Peloponnesian and reminds us that contemporary Dorian art must have played an important part in the return of sterner ideals into Attica. In general type the head may be compared with the bronze Disk Thrower, No. 78 in our Fifth Room, and with the Harmodios of the Tyrannicides; but it is distinctly earlier, as can be seen, for instance, in the treatment of the eyeballs, which still project a little; the modeling of the mouth is also different, having slightly raised in-

stead of drooping corners, which gives the head a more radiant expression than that of either the bronze Disk Thrower or the well-known head of a Youth in the Akropolis Museum (No. 689). It is probably about 500 B.C. or a few years later that we must place our new head. The rendering of the hair as a solid mass like a close-fitting cap is quite usual for this period; originally the details were indicated in color.

The high promise of the opening years of the fifth century were amply fulfilled within a short time. Sculptors who could produce a work like our archaic head needed only to overcome a few technical difficulties before becoming masters of their art. And fortunately they worked on the solving of these difficulties with great tenacity; for they aimed at perfection, and any stiffness, any defect in modeling, was to them a fault to be overcome, so they never "archaized" deliberately, but pressed forward to solve new problems. The torso of a seated man (fig. 2; height, $15\frac{1}{2}$ in. [39.4 cm.]) is an Attic work of about the middle of the fifth century. The two qualities we have observed in the head—delicacy and strength—are also evident here. The artist has made a thorough study of the human body; he understands it and he can represent it correctly, with the muscles and bones accurately modeled and a distinction between the hard and soft surfaces of the body. But in his modeling—virile and truthful though it is—there is a refinement which is of the very essence of Greek art. Instead of detailed elaboration of particular muscles there is a tendency toward broad surfaces, each passing almost imperceptibly into the other, so that the body becomes a harmonious whole. Probably no one understood so well as the Greek that all art is a simplification; and he worked this out in sculpture not by neglect of modeling but by avoidance of undue accentuation. That is why his simplification makes not the impression of the crudity of a primitive work but of the subtlety of a highly finished one. Unfortunately our torso is very fragmentary, being preserved only down to the navel. The twist of the body shows, however, that the figure was in a seated, half-reclining position. In the portrayal

of this turn there is a certain angularity. It is as if the work was still conceived in one plane; as, for instance, Myron's *Diskobolos*. We may place our torso midway between the Olympia and the Parthenon sculptures. The modeling is softer than in the Olympia figures and yet it has not the easy flow of line of the Parthenon pediment sculptures.

In the torso of a youth (fig. 3; height, 33 in. [83.8 cm.]) every trace of archaic stiffness and angularity has been conquered. It is a beautiful representation of a young body, perfectly developed. The unaffected, simple pose, with the weight resting lightly on the right leg, the subtle gradation of the different planes, and the perfect restraint of the whole conception are typically Greek. Such a conception could never be surpassed, not even by the Greeks, for they too passed from the simple, reverent spirit to which alone such a product is possible, to a more complicated and restless age. Both in pose and in modeling we may compare our torso with such works as the *Idolino* in Florence (compare our cast No. 596), the *Dionysos* from Tivoli in the Museo delle Terme (compare our cast No. 599), and the bronze boy in the Berlin Museum (compare our cast No. 602). They are products of the younger Polykleitan school of the end of the fifth and the beginning of the fourth century B. C., showing male figures in the same simple poses as the *Doryphoros* and *Diadumenos* but with more youth and delicacy, and with such slight variations as the left foot placed on the side instead of behind and a less rounded abdominal line. The modeling of our statue is rather softer than in the *Idolino*, with less clearly marked demarcation of planes, approaching more nearly the broader, fuller treatment of the *Dionysos*.

A marble statuette of a boxer (fig. 4; height, 17 $\frac{3}{8}$ in. [44.1 cm.]) is a typical work of the fourth century. Compared with the torso just described, it is more animated but also more restless. The quiet serenity and the impersonality of the fifth century are gone. The action of the body necessitates a more decided curve and in the modeling there is a more marked distinction of planes. But the change has not yet gone far. Though the modeling is more

elaborate and there is a certain intensity of expression in the deep-set eyes, there is as yet great delicacy of treatment; and the lively pose with its graceful curves and the soft play of light and shade on the surface make it a very attractive piece. Moreover, underneath the undulations of the exterior we are conscious of a strong bony structure; for the sense of form and construction at which the Greek artist had worked so hard

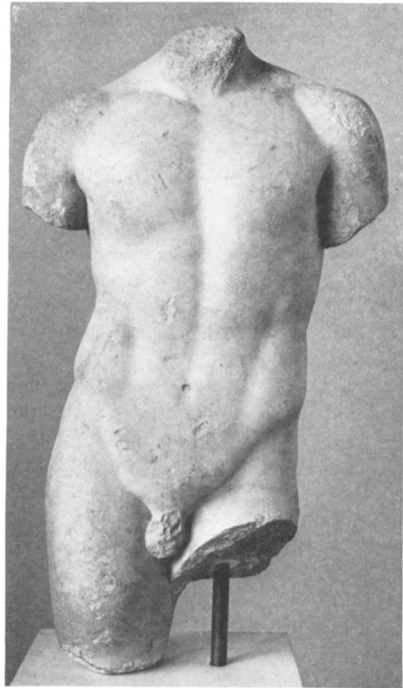


FIG. 3. TORSO OF A YOUTH

in his early days stayed with him throughout his career. Fortunately, the surface of the boxer is well preserved, so that we can appreciate its full beauty. Especially fine is the modeling of the back. That the statuette was a boxer is suggested by its swollen ears and by the action; both hands were evidently occupied with the left ear (there are traces of the right hand on the left chest), pulling tight the straps which pass over the head, round the ears, and under the chin to protect the chief veins, as do the bandages in modern duelling. Similar arrangements of straps can be seen

in a head in the Capitoline Museum.¹ Our boxer belongs probably to about the middle of the fourth century and was executed by an artist influenced by Skopas.

A torso of a boy (height, $29\frac{1}{4}$ in. [74.2 cm.]) belongs to about this period. It is an attractive piece of Praxitelean style—repeating apparently the motive of the

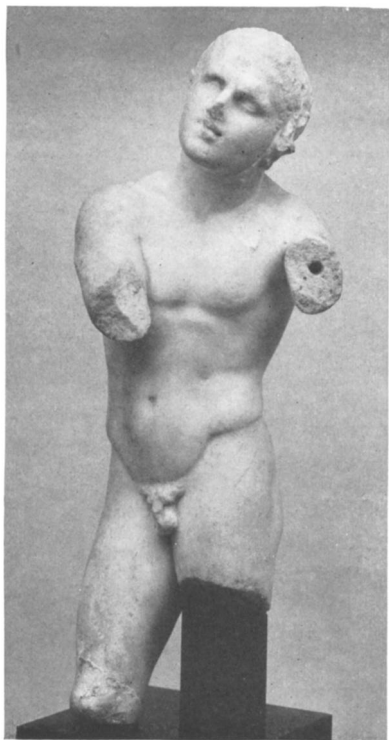


FIG. 4. STATUETTE OF A BOXER
IV CENTURY

Dresden Satyr pouring wine into a cup, only reversed (compare our cast No. 710). It is not an original Greek work, but a Roman copy. A comparison with the boxer will show better than many words the difference between Greek and Roman modeling—one fluent and soft and lifelike, the other hard and mechanical.

Another work of the fourth century is a small gravestone with a farewell scene in low relief (fig. 5; height, as restored,

¹cf. Brunn Bruckmann, *Denkmäler*, pl. 527, and text, where our boxer is also published.

$41\frac{9}{16}$ in. [1.055 m.]). A youth, Erasinus by name, as we learn from the inscription at the top, is clasping the hand of his mother. A little boy stands by his side and his dog is jumping up at him. We know that this represents the parting of death, for there is a deep sadness pervading the scene. It is the Greek sculptor's conception of mourning—a restrained and serene sorrow. Especially beautiful is the figure of the woman. The workmanship is not very careful—as is usual on such gravestones. The finial and the lower part of the slab have been added in plaster. The gravestone is said to have come from Athens.

A little marble torso of a stooping Aphrodite (height, 11 in. [27.7 cm.]) is a delicate piece of work executed in Roman times but going back to a famous fourth-century original. There are many replicas preserved of this graceful motive. From the better-preserved copies we know that the goddess was bending down to untie her sandal. Sometimes a tree trunk or herm supports her on the left, and occasionally an Eros is seen either by her feet or by her left breast¹; in our example there was evidently such a little Eros playing with his mother, for there are traces preserved over the left breast which can be explained only by such an addition. The torso comes from the Pozzi Collection.

In the fifth and fourth centuries the Greeks had produced works covering, it is true, a wide range, but all imbued with an idealism which lifted them, so to speak, into a higher sphere. In the Hellenistic period the outlook is different. Realism is now the dominant note and shows itself not only in the subjects selected but in their treatment. Two of our new marbles are characteristic examples of this time. One is the statue of an Old Fisherman, the other a head of Herakles. The Fisherman (fig. 6; height, 42 in. [1.066 m.]) is a companion piece to our Old Market Woman (No. 52, in the Classical Sculpture Hall); he too is a man in a humble walk of life, a simple workman pursuing his trade; and he is represented in the same strikingly realistic manner, with shrunken skin and bent body.

¹cf. Reinach, *Repertoire*, II, p. 806, 1.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

It is only in the simple treatment of the drapery that the old traditions are still strong. The better-preserved replica of this statue in the Conservatori Palace in Rome (see case of comparative photographs in the Classical Sculpture Hall) has been

the drapery. On the whole ours is the more carefully worked piece.

A bearded head (height, $10\frac{5}{18}$ in. [26.2 cm.]) is of the same type as the famous Farnese Herakles in Naples which we know to have been a work of the first century



FIG. 5. GRAVESTONE
IV CENTURY



FIG. 6. OLD FISHERMAN
HELLENISTIC PERIOD

restored as carrying a net over his left shoulder and holding a stick in his right hand; and though we do not know that these were the original attributes, we can identify the figure as a fisherman by his round hat which is characteristic of the calling. Our statue corresponds pretty closely with the Roman figure, except that it has the supporting tree trunk on the left, instead of the right, and that there are small variations in

B. C., though probably a free copy after an original by Lysippos. He is represented there as resting after his labors, leaning heavily on a club placed under his left arm. Herakles as a weary, somewhat melancholy hero appealed to Hellenistic taste, and we have many replicas, both in marble and bronze, in different museums. The thick neck and swollen ears of the athlete are characteristic features. Very effective is

the disordered hair worked in high relief with deep shadows. The execution of our head is fair, but not of the best.

The rest of the newly acquired marbles consist of five Roman busts dating from the first, second, and third centuries A. D., a large Roman relief with a scene of the dying Meleager, evidently part of a sarcophagus, and several architectural pieces—a Corinthian column of Roman date, two Roman pilasters, and a beautiful archaic Greek akroterion decorated with an incised lotos ornament. The new bronzes, numbering over one hundred, are a particularly interesting and varied lot, including several examples of first-rate quality. Of the archaic period we may mention three feet from a tripod base, ending above in crouching figures, a very effective, decorative composition; a youth bending backward, probably once used as a handle; a small bust of an archaic satyr, a charming piece of conventionalized ornament; and a little statuette of a girl, very attractive in its naïve simplicity. A large statuette of a bull is an important piece probably dating from the later fifth century B. C. An athlete in a quiet, harmonious pose and modeled in the flowing style of the fourth century, will rank among the best bronzes in our collection. The same applies to a negro boy, a fine Hellenistic product. The statuette of an actor reciting, in a vivid pose, and a carefully worked head of a satyr are also conspicuous works of Hellenistic date. Among the Roman pieces, the most important are two large statuettes of priests, beautifully patinated, a seated figure of Zeus of the same type as our Marquand gift (No. 200 in the Eighth Room), and a little figure of Horus, delicately and carefully worked. A set of sixty-two¹ surgical and other instruments, most of them apparently found together in one tomb, will interest students of Greek and Roman life, while two fittings from a table or couch are noteworthy for their silver and copper inlay decoration.

Of the eighty new vases, thirty² are

¹For want of space only a selection of these is now shown.

²Since several of these are pairs, not all are exhibited.

Etruscan bucchero pottery, all selected pieces which considerably raise the standard of our collection of this fabric; fifteen more are Arretine moulds, making our collection of this important ware among the best in the world; seven are examples of early Greek wares—Mycenaean, geometric, Rhodian, and Corinthian (described in a former number of the BULLETIN and therefore not included in this exhibition); and the rest are mostly Athenian black-figured and red-figured wares. Among the latter are many significant pieces. A large black-figured amphora with a marriage procession is an impressive piece, and a kylix with a frolicking band of satyrs and maenads is one of those charming, gay creations which have won so many adherents for archaic Greek art. Among the early red-figured pieces, we may mention a stamnos with scenes illustrative of the Danaë story—interesting particularly for the artist's attempt at depicting strong emotions—and three fine kylikes, one by the famous Brygos painter. The principal pieces of the middle and later fifth century are a well-preserved lekythos with Poseidon pursuing Amymone, executed in a quasi-sculpturesque style; a large hydria with women spinning and conversing; a smaller hydria with Eros adjusting the sandals of Aphrodite, unfortunately badly broken, but showing exquisite drawing; and a little painted amphora with Apollo and a chariot scene. There is also a fine fragment of a kylix, showing the extreme delicacy with which later fifth-century masters drew.

The new terracottas are not numerous (seventeen) but include important examples. The most significant is a seated archaic goddess, very fine in its dignity and serenity; a torso of a stooping Aphrodite and a crouching girl are charming fourth-century creations; a pretty little gilt dancer and several caricatures belong to the Hellenistic period.

Finally there is one piece in amber which deserves special notice—an archaic statuette of a woman carrying a child, only 2½ inches high, but a very finished, dainty work. It is indeed one of the finest products preserved in that material, ranking with our well-known group in the Third Room.

G. M. A. R.